

## Fagott.

- |  |   |    |
|--|---|----|
| <b>Bullerjahn, R.</b> , Op. 53. Etwas für die Aelteste, Conc.-Polka, m. Orch., netto | 2 | —  |
| — Dasselbe mit Pianoforte  | 1 | 25 |
| <b>Carl, M.</b> , Klein u. gross, Humoreske f. Oboe u. Fagott m. Orchest., n.        | 2 | —  |
| <b>Gumbert, Fr.</b> , Orchesterst. 2 Hefte, à n.                                     | 1 | 50 |
| <b>Herbst, A.</b> , Bildniss-Arie aus Mozart's „Zauberflöte“, m. Orchest., n.        | 2 | —  |
| — Dasselbe mit Pianoforte  | 1 | 20 |
| — Fant. über „O bitt' ench, liebe Vögelein“ v. Gumbert, m. Quint., n.                | 1 | 50 |
| — Dasselbe mit Pianoforte  | 1 | 25 |
| — Romanze a. d. Oper „Des Sängers Fluch“ von A. Langert, mit Pianoforte              | 1 | 20 |
| <b>Kling, H.</b> , Réverie mit Orchester, n.   | 2 | —  |
| — Leichtfassliche praktische Schule, n.  | 1 | 25 |
| <b>Oertel, Aug.</b> , Sérénade pittoresque mit Orchester                             | 2 | 50 |
| <b>Slama</b> , Etuden in allen Dur- und Moll-Tonarten. 2 Hefte . . . à n.            | 2 | —  |

## Waldhorn.

- |   |   |    |
|---|---|----|
| <b>Beethoven, L. v.</b> , Op. 18b. Sextett f. 2 Waldhörner u. Pianoforte, arrangirt von H. Kling, netto | 2 | —  |
| <b>Goek, E.</b> , Op. 18. Gott schütze Dich, Schlummerlied f. gedämpftes Horn mit Streich-Quintett, n.  | 1 | —  |
| — Op. 23. Mein unvergesslich Thüringen! Fantasie, mit Pite. . .   | 1 | 25 |
| — Dasselbe mit Orchester . . . netto  | 2 | 50 |
| <b>Gottwald, H.</b> , Op. 25. Fantasie héroïque, mit Orchester, netto                                   | 3 | —  |
| — Dasselbe mit Streich-Quintett „   | 1 | 50 |
| — Dasselbe mit Pianoforte   | 2 | —  |
| — Op. 30. Variationen über: „Webers letzter Gedanke“, mit Piano   | 2 | 50 |
| — Dasselbe mit Orchester . . . netto  | 3 | —  |
| — Op. 31. Tyroler Jagdscene mit Piano   | 1 | 50 |
| <b>Gumbert, Fr.</b> , Orchesterst. 7 Hefte, à n.  | 2 | 25 |
| <b>Kling, H.</b> , I. Concerto brillant (F-dur), mit Orchester . . . netto                              | 4 | —  |
| — Dasselbe mit Pianoforte   | 3 | —  |
| — 25 Etuden nebst genauer Anleitung über Gebrauch u. Ausführung derselben . . . n.                      | 2 | —  |
| — 30 leichte instr. Duette f. 2 Hörner, n.  | 2 | —  |
| — 20 grössere Duette für 2 Hörner „   | 2 | —  |
| — 30 leichte ausgewählte Trios für 3 Hörner . . . n.  | 3 | —  |
| — Frühlingspoesien, Romanze f. Horn mit Begleitung von 2 Flöten, 2 Oboen, 2 Clar. u. 2 Fag., n.         | 2 | —  |
| — Dasselbe mit Pianoforte   | 1 | —  |
| — Leichtfassliche praktische Schule, n.   | 1 | 25 |
| <b>Nossek, C.</b> , Op. 27. Im einsamen Fischerkahn, Barcarole m. Quintett, n.                          | 1 | 25 |
| — Dasselbe mit Pianoforte   | 1 | 20 |
| <b>Voigt, F.W.</b> , Op. 75. Nocturno f. Clarin. und Waldhorn mit Orch., n.                             | 2 | —  |
| — Dasselbe mit Pianoforte   | 1 | 50 |
| <b>Volkman, W.</b> , Op. 42. Jagdfantasie für 4 Waldhörner . . . n.                                     | 1 | 25 |

## Tromba oder Cornet à pistons.

- |   |    |    |
|---|----|----|
| <b>Arban, J. B.</b> , Vollständige Schule für Cornet à pistons od. Flügelhorn, n.             | 12 | —  |
| <b>Goek, E.</b> , Op. 25. Concert-Fantasie mit Orchester . . . n.                             | 2  | 50 |
| — Dasselbe mit Pianoforte . . .   | 1  | 25 |
| <b>Gottwald, H.</b> , Op. 25. Fantasie héroïque, mit Orchester . . . netto                    | 3  | —  |
| — Dasselbe mit Pianoforte . . .   | 2  | —  |
| <b>Kling, H.</b> , L'Etoile d'or (Der goldene Stern), Conc.-Polka, mit Orch., netto           | 2  | 50 |
| — Dasselbe mit Streichquintett, „   | 1  | 50 |
| — Dasselbe mit Pianoforte . . .   | 1  | 25 |
| — Die beiden kleinen Finken, Concert-Polka f. 2 B-Trompeten oder Cornets mit Orchester, netto | 2  | 50 |

**Sautner, C.**, Die Waldfee, Kantate für gemischten Chor mit (kleiner) Orchester- oder Pianofortebegleitung. Klavier Auszug Preis 4 Mark; Singstimmen à netto 30 Pfg. Orchesterstimmen netto 6 Mark. Orchester-Partitur netto 6 Mark.

**F. M. Berr**, Der erste Unterricht im Klavierspiel, sowie Einführung in die Musiktheorie im Allgemeinen. Preis netto 3 M.

**Graben-Hoffmann**, Die Pflüge der Singstimme. Preis broch. netto 1 M.

**Kalkbrenner, A.**, Die Organisation der Militärmusikchöre aller Länder. Preis netto 2 M. 50 S.

**Kling, H.**, Populäre Instrumentationslehre oder „Die Kunst des Instrumentirens“. II. Aufl. compl. broch. n. 4 M. 50 S., fein geb. n. 5 M. 50 S.

**Kling, H.**, Praktische Anleitung zum Dirigiren. Preis netto 60 S.

**Kling, H.**, Praktische Anweisung zum Transponiren. Preis netto 1 M. 25 S.

**Michaelis, Alfred**, Theoretisch-praktisches Lehrbuch der Harmonie u. des Generalbasses. Preis broch. n. 4 M. 50 S., fein geb. n. 5 M. 50 S.

**Michaelis, Alfred**, Theoretisch-praktische Vorstudien zum Contrapunkte. Preis broch. netto 3 M., fein geb. netto 4 M.

**Schreckenberger, Wilhelm**, Kurz gefasste Geschichte der Musikkunst. Preis netto 1 M. 50 S.

**Louis Oertel, Musik-Verlag, Hannover.**

- |  |   |    |
|--|---|----|
| <b>Kling, H.</b> , Dasselbe mit Streichquintett, n.  | 1 | 50 |
| — Dasselbe mit Pianoforte . . .  | 1 | 50 |
| — Les Perles (Die Perlen), Concert-Polka f. 2 Trompeten in Es oder B mit Orchester, netto                            | 2 | 50 |
| — Dasselbe mit Streichquintett, netto  | 1 | 50 |
| — Dasselbe mit Pianoforte . . .  | 1 | 50 |
| — Leichtfassl. prakt. Cornetschule, n.   | 1 | 25 |
| — do. Schule für hohe Trompete, n.   | 1 | 25 |
| — do. Schule für tiefe Trompete, n.  | 1 | 25 |
| <b>Kosleck, J.</b> , Grosse Schule für Cornet à pistons. I. Theil . . . n.   | 6 | —  |
| — Dasselbe II. Theil . . .   | 3 | 50 |
| <b>Langey, O.</b> , Op. 49. Gondolier u. Nachtigall, Barcarole für Flöte u. Cornet oder Tromba in A mit Orch., netto | 2 | 50 |
| <b>Lieder-Album</b> . Ausgewählte Lieder u. Romanzen f. F- od. B-Tromba mit Orchester. 2 Hefte, à n.                 | 2 | —  |
| <b>Mayr, Seb.</b> , Op. 75. Die Waldvögelin, Concert-Polka f. 2 Trompeten mit Orchester . . . netto                  | 2 | —  |
| — Dasselbe mit Pianoforte . . .  | 2 | —  |
| <b>Neumann, C.</b> , Humoreske für gedämpfte Trompete mit Orchester, n.  | 2 | —  |
| — Dasselbe mit Quintett . . . n.   | 1 | 25 |
| <b>Popp, W.</b> , Der Schweizerbua und sein Deandl, Brill. Alpenduett für Cornet u. Flöte, m. Orch., n.              | 3 | —  |
| — Dasselbe mit Pianoforte . . .  | 2 | —  |
| <b>Reckling, A.</b> , Eine Geburtstagsblume, Tonst. f. Tromba in A m. Orch., netto                                   | 2 | —  |
| <b>Reinhardt, C.</b> , Waldesgrüsse, Echostück f. 2 Tromp. mit Orchester, n.   | 2 | —  |
| <b>Schwer, H.</b> , Op. 35. Die Goldamsel, Fant.-Polka brill., m. Orch., n.  | 2 | —  |
| — Dasselbe mit Pianoforte . . .  | 1 | 20 |
| <b>Solobuch</b> , Concertstücke etc., Heft I., n.  | 2 | 50 |
| — do. Heft II. . . . n.  | 2 | 50 |
| <b>Wagner, Fr.</b> , Schule d. Geläufigkeit „  | 3 | —  |
| — 50 Etuden in allen Tonarten. „   | 2 | 50 |
| <b>Weissenborn, E.</b> , Zur Frühlingszeit, Tonstück für B-Trompete mit Orchester (u. Echoquartett), n.              | 2 | —  |

## Trombone.

- |   |   |    |
|---|---|----|
| <b>Gottwald, H.</b> , Op. 25. Fantasie héroïque, mit Orchester . . . netto              | 3 | —  |
| — Dasselbe mit Pianoforte . . .   | 2 | —  |
| <b>Lieder-Album</b> . Ausgewählte Lieder und Romanzen mit Orchester. 2 Hefte . . . à n. | 2 | —  |
| <b>Kling, H.</b> , Leichtfassl. prakt. Schule, n.                                       | 1 | 25 |
| <b>Quartette</b> für 4 Posaunen, 12 Lieder und Choräle . . . compl. n.                  | 2 | —  |
| <b>Seidemann, Erz.</b> , Die Thräne, Andante religioso, mit Pianoforte . .              | 1 | —  |
| — Dasselbe mit Orchester . . . n.   | 1 | 50 |
| <b>Solobuch</b> , Concertstücke etc. . . „  | 2 | 50 |
| <b>Wagner, A.</b> , 27 Etuden . . . „   | 1 | 50 |

## Tambour.

- |   |   |    |
|---|---|----|
| <b>Kling, H.</b> , Tambour-Polka für grosse und kleine Trommel mit Orch., netto         | 2 | —  |
| — Vollständige theoretisch-practische Trommelschule (m. den Tambourordonanzen) . . . n. | 2 | 50 |

## Zither.

- |  |   |   |
|--|---|---|
| <b>Kling, H.</b> , Prakt. Schule f. alle Schlaginstrumente (auch Zither), n. | 3 | — |
| <b>Lenk, Ed.</b> , Zitherklänge, Concert-Polka, mit Orchester . . . netto    | 2 | — |
| — Dasselbe mit Pianofortebegleitung  | 1 | — |
| <b>Mayr, S.</b> , Am Tegernsee, Idylle m. Orch., n.                          | 2 | — |
| <b>Roth, Alb.</b> , Echo vom Gebirge (Fior dei Monti), Fant. mit Orch., n.   | 2 | — |

## Xylophon.

- |  |   |   |
|--|---|---|
| <b>Eisengraber, J.</b> , Holz und Stroh, Polka brill. und Schlügel, Ludw., Ländlich sittlich! Concert-Polka mit Orchester . . . n. | 2 | — |
|--|---|---|

- |  |   |    |
|--|---|----|
| <b>Kling, H.</b> , Praktische Schule . . . n                                 | 3 | —  |
| <b>Oertling, J.</b> , Amoretten-Polka, mit Orchester . . . netto             | 1 | 50 |
| <b>Schlegel, C.</b> , Op. 25. Herzklopfen, Polka-Maz., m. Streich-Quint., n. | 1 | 50 |

## Glockenspiel (Lyra).

- |  |   |    |
|--|---|----|
| <b>Kling, H.</b> , Echo des Bastions, Schott. Caprice mit Orchester . . . n. | 2 | —  |
| <b>Nehl, W.</b> , Campanella, Glöckchen-Polka mit Orchester . . . n.         | 2 | —  |
| <b>Schlegel, C.</b> , In der Spinnstube, Intermezzo mit Streichquintett, n.  | 1 | 25 |

## Für diver. Instrumente.

- |   |   |    |
|---|---|----|
| <b>Bodstein</b> , Gitarresch. z. Selbstunterricht, n.   | 1 | 50 |
| <b>Kling, H.</b> , Pract. Schule f. Euphon., n.   | 1 | 25 |
| — Tenorhornschule . . . „   | 1 | 25 |
| — Practische Tubaschule . . . „   | 1 | 25 |
| Schule f. Cornet à pist. in Es od. D „  | 1 | 25 |
| — Prakt. Althornschule . . . „  | 1 | 25 |
| — Die Schlaginstrumente im Orchester. Practische Schule f. Tambour, Pauken, Xylophon, Glockenspiel, Lyra, Castagnetten etc., n. | 3 | —  |
| <b>Stetefeld, L.</b> , Solisten-Concert f. Violine, Cello, Oboe, Clarinette und Tromba mit Orchester. . . n.                    | 3 | —  |

## Trios, Quartette, etc.

- |  |   |    |
|--|---|----|
| <b>Boettge, A.</b> , Gedämpftes Trompetenragout mit Posaunenbeilage, für 4 Tromp. u. Posaune, n.   | 1 | 25 |
| <b>Carl, M.</b> , Elfenlieder: Idylle f. 2 Violinen, Viola, Cello ad lib. u. Contrabass . . . n.   | 1 | 20 |
| <b>Giekemol, E.</b> , Die 4 fidel. Nachtwächter, Erkom. Quodlibet f. 4 Fagotts oder Bass-Instrumente . . . n.                                      | 1 | 25 |
| <b>Grétry</b> , L'épreuve villageoise, Dorf-Idylle für Streichquintett, n.   | 1 | 50 |
| <b>Langey, O.</b> , Mandolina, Mexikanische Serenade für Streich-Instrumente (Quintett) pizzicato, n.  | 1 | 25 |
| <b>Latam, C.</b> , Pizzicato-Gavotte f. Streichquintett, und Wiegenlied für gedämpftes Streichquintett, n.   | 1 | 50 |
| — Das lüderliche Kleeblatt, komisch. Trio für Piccoloflöte, Posaune und Gitarre . . . n.   | 1 | 50 |
| <b>Oertel, Aug.</b> , Liebesahnung, Mazurka-Caprice f. Streichquintett, n.   | 1 | 20 |
| <b>Oertel, L.</b> , 2 Märsche f. 2 Tromp. in B, Horn in Es und Euphonion (oder Bass) . . . n.  | 1 | 25 |
| <b>Philipp, F.</b> , Concert-Variationen über ein Thema von Händel für Streichquart. Part. u. Stim., n.  | 1 | 25 |
| <b>Quartette</b> für 4 Posaunen, 12 Lieder und Choräle . . . n.  | 2 | —  |
| <b>Roth, Ph.</b> , Hochzeitsmarsch f. Violine, Viola, Cello und Piano . . . n.   | 2 | —  |
| <b>Schmidt, F.</b> , Wiegenlied für Streichquintett, con sordino . . . n.  | 1 | 25 |
| <b>Schulz-Schwerin, C.</b> , Erinnerung, Fantasiestück für Streichquintett, con sordino . . . n.   | 1 | 50 |
| <b>Schwer, Hugo</b> , Etwas Komisches für Clarinette und 2 Fagotts, n.   | 1 | 25 |
| — Kreuzfidel und puppenlustig! für Oboe und 2 Fagotts . . . n.   | 1 | 25 |
| <b>Unbehaun, G.</b> , Die fidelen Posaunisten, Humor. Quodlib. f. 4 ged. Pos., n.  | 1 | 50 |
| — Fidele Geister, Potpourri im feinsten Blech für 3 gedämpft. Tromp. u. 2 Pos. (od. Tenorh. u. Pos.), n.   | 1 | 50 |
| <b>Volkman, W.</b> , Jagdfant für 4 Waldhörner (oder 3 Corni und 1 Trombone) . . . n.  | 1 | 25 |
| <b>Wagner, Rich.</b> , Zug der Frauen aus „Lohengrin“ für 3 Violinen, Viola, Cello und Pianoforte oder Harfe ad lib. Partitur und Stimmen . . . n. | 3 | —  |

# CONCERTO

für Waldhorn.

Allegro con brio.

II. Kling.

Waldhorn  
in F.

PIANO.

*p* Quartett

Fl. Clar.

Corui

The musical score is written in common time (C) and F major. It consists of six systems of staves. The first system includes a Waldhorn in F and a Piano Quartet. The second system continues the Piano Quartet. The third system is marked 'Tutti' and 'ff'. The fourth system continues the Piano Quartet. The fifth system continues the Piano Quartet. The sixth system is marked 'Viol. & Clar.' and 'p Quartett espress.'.

First system of the piano score, featuring treble and bass staves with melodic and harmonic lines.

Second system of the piano score, including dynamic markings *ff marcato* and *Tutti*, and various musical notations.

Third system of the piano score, with dynamic markings *p* and *pp Quartett*, and instrument labels *Corni* and *Trombi & Tympani*.

Fourth system of the piano score, including the instrument label *Corni* and various musical notations.

Fifth system of the piano score, including dynamic markings *f* and *p*, and instrument labels *mf Cello* and *pp Quartett*.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand. A dynamic marking of *mf* is present at the end of the system.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic texture.

Third system of musical notation. The vocal line begins with a *cresc.* marking and reaches a *f* dynamic. The piano accompaniment also has a *cresc.* marking and reaches a *ff* dynamic. On the right side of the system, there are two staves of music for woodwinds, labeled "Quartett" and "Fag. Corni".

Fourth system of musical notation. The piano accompaniment has dynamic markings of *pp* Holz, *ff*, *pp*, and *pp* Flöte. The woodwind parts are labeled "Quartett" and "Flöte". A dynamic marking of *P con molto espressione* is written above the vocal line.

Fifth system of musical notation, the final system on the page. It continues the vocal and piano parts, with the piano accompaniment featuring a more active bass line.

Oboe  
*fz* Corn & Fag.  
*p* Quart.  
*fz*  
*pp*

Flöte

Viol.

*piu f*  
*ff*  
Flöte  
Cresc.  
Corn & Fag.  
*f*

Quart.  
Fag.

Tutti

*ff*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The vocal line begins with a melodic phrase. The piano accompaniment starts with a rhythmic pattern. The system includes dynamic markings 'Quart. Fag.', 'Tutti', and '*ff*'. There are also some handwritten annotations above the vocal line.

This system continues the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The vocal line continues with a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The system includes dynamic markings 'Tutti' and '*ff*'.

This system continues the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The vocal line continues with a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The system includes dynamic markings 'Tutti' and '*ff*'.

This system continues the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The vocal line continues with a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The system includes dynamic markings 'Tutti' and '*ff*'.

This system continues the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The vocal line continues with a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The system includes dynamic markings 'Tutti' and '*ff*'.

8

*marcato*

This system contains the first two staves of music. The top staff begins with a measure marked '8' and features a melodic line with a slur. The bottom staff provides harmonic support with chords and moving lines. The tempo or mood is indicated as *marcato*.

*dolce*

*pp*

*legato*

This system contains the next two staves. The top staff has a melodic line with a slur, marked *dolce*. The bottom staff continues the harmonic texture, marked *pp* and *legato*.

Clar.

This system contains two staves. The top staff has a melodic line with a slur. The bottom staff continues the harmonic texture. The instrument 'Clar.' is indicated above the top staff.

*cresc.*

*f*

This system contains two staves. The top staff has a melodic line with a slur, marked *cresc.*. The bottom staff continues the harmonic texture, marked *f*.

*mf*

Clar.

Fag.

*p*

This system contains two staves. The top staff has a melodic line with a slur, marked *mf*. The bottom staff continues the harmonic texture, marked *p*. The instruments 'Clar.' and 'Fag.' are indicated above the top and bottom staves respectively.

Viol. 1. Clar. *cresc* *p*

This system features a woodwind staff at the top with a *cresc* marking. Below it is a grand staff for Violin I, with a *p* marking in the right hand.

This system continues the grand staff from the previous system, showing intricate rhythmic patterns in both hands.

*f* *mf*

This system includes a *f* marking in the woodwind staff and an *mf* marking in the grand staff.

Viol. Fl. Clar. *ff* Tutti

This system introduces Violin II, Flute, and Clarinet parts. A *ff* *Tutti* marking is present.

*p* Holz *ff*

This system features a *p* *Holz* marking in the woodwind staff and an *ff* marking in the grand staff.



*p espressivo*  
Flöte

Tutti *p dolce.* *pp*

*fz*

*p* *fz* *p* *f*

Blas. Quart.

Tutti *mf*

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of musical notation. The piano part includes a section marked "Quart." and "ff marcato". The vocal line has a long note with a fermata. The system concludes with a "Tutti" marking and a sharp key signature change.

Third system of musical notation, primarily piano accompaniment. It features complex chordal textures and rhythmic patterns in both hands.

Andante semplice.

Fourth system of musical notation, starting with a new section. The vocal line is marked "p con espressione". The piano part includes markings for "Quart. pizz." and "Holz". The bass line is marked "pp con sordino".

Fifth system of musical notation. The vocal line is marked "mf" and "cresc.". The piano part continues with a steady accompaniment.

First system of musical notation. The top staff is a single melodic line with dynamics *f*, *dim.*, and *p*. The bottom two staves are a grand staff with piano accompaniment, including triplets and a *pp* dynamic marking.

Second system of musical notation. The top staff is a single melodic line with the dynamic *espress.* and the instruction *Flöte.* above it. The bottom two staves are a grand staff with piano accompaniment.

Third system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff with piano accompaniment.

Fourth system of musical notation. The top staff is a single melodic line with dynamics *mf* and *p*. The bottom two staves are a grand staff with piano accompaniment.

Fifth system of musical notation. The top staff is a single melodic line with dynamics *cresc.* and the instruction *Oboe* above it. The bottom two staves are a grand staff with piano accompaniment, also marked *cresc.*

*f* Viola  
*legato*

Flöte  
*dolce.*

Oboe Fag. Flöte  
*dolce.* *ff* *risoluto*

*pp*

*ff* Tutti  
*P* Quart.

Detailed description: This page of a musical score features five systems of staves. The first system includes a Viola part (marked *f* and *legato*) and piano accompaniment. The second system continues the Viola and piano parts, with a trill (*tr*) in the upper voice. The third system introduces the Flöte (marked *dolce.*) and piano accompaniment (marked *pp*). The fourth system shows the piano accompaniment with a complex rhythmic pattern. The fifth system features Oboe/Fag. and Flöte parts (marked *dolce.* and *ff* *risoluto*) and piano accompaniment (marked *ff* Tutti and *P* Quart.).

*ff* *mf*  
*ff* **Tutti** *p* **Quartett**  
*legato* *dolce*

**Violine**

**Flöte** **Flöte**  
*p* **Clar.**

**Fag** *pp*

**Flöte** **Oboe**

First system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *pp* is present. A first ending bracket with a double bar line and a repeat sign is shown above the piano part.

Second system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with the eighth-note bass line and chords. A dynamic marking of *pp* is present.

Third system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with the eighth-note bass line and chords. A dynamic marking of *pp* is present. A first ending bracket with a double bar line and a repeat sign is shown above the piano part.

Fourth system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with the eighth-note bass line and chords. A dynamic marking of *pp* is present. The system includes parts for Flöte and Clar. (Clarinete).

Fifth system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with the eighth-note bass line and chords. A dynamic marking of *pp* is present. The system includes parts for Flöte and Clar. (Clarinete). A dynamic marking of *dim.* is present in the piano part.

Allegro moderato.

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The piano part is written in 6/8 time and features a variety of textures and dynamics. The first system includes the instruction "Quart." and "f Clar. Fag." in the piano part, and "Tutti" in the vocal line. The second system features "dim. Quart." and "p" in the piano part. The third system includes "ff Tutti" in the piano part. The fourth system has an octave sign "8" in the vocal line. The fifth system includes "mf" in the vocal line and "pp" in the piano part. The score concludes with a final cadence in the piano part.

First system of the musical score. It features a single melodic line at the top and a grand staff (treble and bass clefs) below. The grand staff contains a piano accompaniment with chords and moving lines. The word "Oboe" is written above the right-hand staff of the grand staff.

Second system of the musical score. It features a single melodic line at the top and a grand staff below. The word "Clar." is written above the left-hand staff of the grand staff. The word "cresc." is written below the grand staff. The piano accompaniment includes chords and moving lines.

Third system of the musical score. It features a single melodic line at the top and a grand staff below. The word "pp" is written below the left-hand staff of the grand staff. The piano accompaniment includes chords and moving lines.

Fourth system of the musical score. It features a single melodic line at the top and a grand staff below. The word "ff" is written below the grand staff. The word "Tutti" is written below the grand staff. The piano accompaniment includes chords and moving lines.

Fifth system of the musical score. It features a single melodic line at the top and a grand staff below. The piano accompaniment includes chords and moving lines.



8

*p* *espress.* *cresc.*

*pp*

This system contains the first two staves of music. The top staff is a single melodic line with a dynamic marking of *p* and *espress.* (pizzicato) and a *cresc.* (crescendo) marking. The bottom staff is a piano accompaniment with a dynamic marking of *pp* (pianissimo).

Oboe Clar.

*mf* *espressiv.* *cresc.*

This system contains the next two staves. The top staff is for Oboe and Clarinet, with a dynamic marking of *mf* (mezzo-forte) and *espressiv.* (pizzicato) and a *cresc.* (crescendo) marking. The bottom staff is the piano accompaniment.

*poco cresc.*

This system contains the next two staves. The top staff continues the melodic line, and the bottom staff is the piano accompaniment with a dynamic marking of *poco cresc.* (poco crescendo).

Flöte

*f* Quart.

This system contains the next two staves. The top staff is for Flute, with a dynamic marking of *f* (forte). The bottom staff is the piano accompaniment with a dynamic marking of *Quart.* (quarta).

This system contains the final two staves of music on the page. The top staff continues the melodic line, and the bottom staff is the piano accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). The vocal line has a *cresc.* marking. The piano part also has a *cresc.* marking.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). The vocal line features triplets and a *rit.* marking. The piano part has a *rit.* marking.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). The vocal line has a *rit.* marking. The piano part has a *rit.* marking and a *ff Tutti* marking.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). The vocal line has a *f* marking and a *deciso* marking. The piano part has a *ff Tutti* marking.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). The vocal line has a *mf* marking. The piano part has a *mf Quart.* marking.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a prominent bass line with repeated notes and chords. The vocal line has a melodic line with some grace notes. Dynamics include *ff* *Tutti* and *mf*.

Second system of musical notation. The piano accompaniment continues with dense chordal textures and moving bass lines. The vocal line has some rests. Dynamics include *f* *Tutti*.

Third system of musical notation. The piano accompaniment features a complex texture with many chords and moving lines. The vocal line has some rests.

Fourth system of musical notation. The piano accompaniment continues with dense textures. The vocal line has some rests. A fermata is present over a measure in the vocal line.

Fifth system of musical notation. The piano accompaniment continues with dense textures. The vocal line has some rests. A *tremolo* marking is present in the piano part.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has two staves: a treble staff and a bass staff. The vocal line features a melodic line with some triplets. The piano accompaniment includes chords and rhythmic patterns. A dynamic marking of *p* is present in the piano part.

Second system of musical notation. Similar to the first system, it includes a vocal line and a piano accompaniment. The piano part shows a progression of chords and rhythmic accompaniment. A dynamic marking of *ff* is visible in the piano part.

Third system of musical notation. This system features a vocal line and a piano accompaniment. The piano part is characterized by dense chordal textures. A dynamic marking of *Tutti* is present in the piano part.

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords. A dynamic marking of *p* is present in the piano part.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part continues with chordal accompaniment and rhythmic patterns.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment. The word *cresc.* is written at the end of the system.

Second system of musical notation. It continues the melodic and piano parts from the first system. The piano accompaniment remains consistent with eighth-note patterns. The dynamic marking *f* is present.

Third system of musical notation. The melodic line continues with eighth-note patterns. The piano accompaniment features a mix of eighth and sixteenth notes.

Fourth system of musical notation. This system introduces a new melodic line on a treble clef staff, which is identified as a Clarinet part. The piano accompaniment continues with eighth-note patterns. The word *Clar.* is written below the staff.

Fifth system of musical notation. The melodic line continues. The piano accompaniment includes a section marked *Tutti* and an *8.* (octave) marking. The system concludes with a double bar line.

# Schulen und Solo-Stücke.

## Violine.

	M.	S.
Berr, F. M., Prima elementa. Der erste Unterricht im Violinspiel . . . n.	2	—
Blünte, Will., Romanze mit Piano. . .	1	—
Carl, M., Hhies Concert, D-dur (leicht und brillant) mit Orchester, n.	3	—
— Dasselbe mit Pianoforte . . .	2	50
— Elfenlieder, Idylle mit Piano . . .	1	—
Crusen, G., Berceuse mit Piano. . .	1	—
Ernst, Elegie mit Piano. . . n.	—	75
Fiedler, H., Serenata tedesca mit Streich-Quintett . . . n.	1	25
Fiorelli, 36 Etüden . . . n.	1	—
Gock, E., Op. 13. Czardas mit Pianof.	1	—
— Dasselbe mit Streichquintett . . . n.	1	25
— Dasselbe mit Orchester . . . n.	2	—
— Op. 18. Gott schütze dich, Schlummerlied mit Pianoforte . . .	1	—
— Dasselbe mit Streichquintett . . . n.	1	—
— Op. 19. Abendgebet mit Pianoforte . . .	1	—
— Dasselbe mit kl. Orchester . . . n.	1	50
— Op. 21. Friede im Herzen, Lied ohne Worte mit Pianoforte . . .	1	20
— Dasselbe mit Streichquintett . . . n.	1	—
— Dasselbe mit kl. Orchester . . . n.	1	50
— Abendgebet mit Piano . . .	1	—
— Czardas mit Piano . . .	1	—
— Friede im Herzen mit Piano . . .	1	20
— Gott schütze Dich! mit Piano . . .	1	—
Kling, H., Romanzen u. Streich-Quint., n.	1	25
— Dasselbe mit Pianoforte . . .	1	—
Kreutzer, 40 Etüden . . . n.	1	—
Langey, O., Op. 43. Gav. D dur mit Pian.	1	50
Lorenz, Th., Op. 8. Conc.-Romanz. m. Pian.	1	50
Necke, H., Op. 200. Fröhliche Jugend, Tanz-Alb. 3 Hefte à netto	1	—
Nehl, W., Im traut Heim, Ländl. f. 2 Solo-Violinen m. Streich-Quint., netto	1	25
Nossek, C., Op. 21. Chanson de Bercan (Wiegenlied), mit Quartett, n.	1	—
— Dasselbe mit Pianoforte . . .	1	—
— Op. 23. Silhouette, mit Orch. . . n.	3	—
— Dasselbe mit Quintett . . .	1	50
— Dasselbe mit Pianoforte . . .	2	—
— Op. 24. Les Lutins (Die Kobolde), mit Orchester . . . netto	2	50
— Dasselbe mit Quintett . . .	1	25
— Dasselbe mit Pianoforte . . .	1	20
— Op. 25. Speranza, Salonst. m. Quart., n.	1	20
— Dasselbe mit Pianoforte . . .	1	20
— Op. 27. Seul! En Bateau! (Im einsamen Fischerkahn.) Barcarole mit Pianoforte . . .	1	20
— Dasselbe mit Quintett . . . netto	1	25
— Op. 32. Morgengang, für Viol., Sopran und Pianoforte . . .	1	20
Oertling, J., Amoretten Polka für 2 Solo-Violinen (oder Xylophon) mit Orchester. netto	1	50
Reimert, G., Die wichtigsten Scalen-Übungen z. tägl. Gebrauch, n.	1	—
Reinhardt, C., Klänge vom Gebirge, Ländler f. 2 Violinen m. Pianof.	1	50
— Dasselbe mit Streichquintett, netto	1	50
Rode, P., 24 Capricen . . . n.	1	—
— Kreutzer u. Baillot, Übungsstücke (2. bis 7. Lage) . . . n.	1	50
Rossberg, M., Erinnerung an Arolsen, Serenade f. Violine u. Piano	1	—
Schröder, H., Preis-Violinsch., compl. n.	3	—
Solobuch, Concertstücke etc. als Vortragstudium . . . n.	2	50
Wegener, W., Tonleit. durch 3 Octaven mit Fingersatz . . . n.	—	50
Weiss, J., Universal-Schule . . . n.	3	—

## Viola.

Brähmig, B., Bratschenschule . . . n.	2	25
Campagnoli, 41 Capricen (Etüden) "	1	20
Eisengrüber, J., Variationen über den Sehnsuchts-Walz., m. Orch., n.	3	—
— Dasselbe mit Quintett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	2	—
Fritsche, Ernst, Orch.-Stud., compl. n.	9	—
Kreutzer, R., 40 Etüden . . .	2	50
Lindner, A., Fantasie ü. Themen aus: „Lucia di Lammermoor“ m. Orch., n.	4	—
Nossek, C., Op. 27. Im einsam. Fischerkahn, Barcarole m. Quintett, n.	1	25
— Dasselbe mit Pianoforte . . .	1	20
— Op. 28. Prés du Léman (Abend am Genfer See), Réverie mit Piano	1	—
— Dasselbe mit Streichquintett netto	1	25

Oertel, Aug., Am stillen klaren See, Fantasiestück für Violine und Viola-Solo m. Quartett, netto

M. S.

## Cello.

Coenen, Joh. M., Op. 30. Danse Bohémienne mit Pianoforte . . .	1	50
— Dasselbe mit Orchester . . . netto	2	50
Eisengrüber, J., Conc.-Cavat. m. Orch. n.	2	—
— Dasselbe mit Pianoforte . . .	1	20
Füllekruss, E., Concert-Polonaise, mit Quintettbegleitung . . . n.	1	50
— Dasselbe mit Pianoforte . . .	1	50
Gock, E., Tägl. Übungen. Tonleiter- u. Accord-Übungen mit Bezeichnung des Fingersatzes nach der Begehrbarkeit . . .	1	20
— Klassische Themen zweckmäßigen Gebrauch beim Unterrichte, n.	2	—
— Op. 13. Czardas, mit Pianoforte . . .	1	—
— Dasselbe mit Quintett . . . netto	1	25
— Dasselbe mit Orchester . . .	2	—
— Op. 15. And. a. d. E-moll Conc. m. Pian.	1	—
— Op. 18. Gott schütze Dich, Schlummerlied, mit Streich-Quintett, n.	1	—
— Dasselbe mit Pianoforte . . .	1	—
— Op. 19. Abendgebet, mit Pianoforte . . .	1	—
— Dasselbe mit kl. Orchester . . . netto	1	50
— Op. 20. Concert-Fantasie, m. Orch., n.	4	—
— Dasselbe mit Pianoforte . . .	3	—
— Op. 21. Friede im Herzen, Lied ohne Worte, mit kleinem Orch., n.	1	50
— Dasselbe mit Quartett . . .	1	—
— Dasselbe mit Pianoforte . . .	1	20
— Dasselbe für 4 Celli, n. Adagio a. d. E-moll-Concert für 4 Celli, n.	1	50
— Op. 22. Conc. Nr. 2, H-moll, m. Orch., n.	5	—
— Dasselbe mit Pianoforte . . .	3	25
Gottwald, H., Op. 25. Fant. héroïque, mit Orchester . . . netto	3	—
— Dasselbe mit Streich-Quintett . . .	1	50
— Dasselbe mit Pianoforte . . .	2	—
Langey, O., Gavotte mit Piano . . .	1	50
Lieder-Album, 2 Hefte mit Orch. à n.	2	—
Nossek, C., Op. 25. Speranza, Salonst., mit Quartettbegleitung, netto	1	20
— Dasselbe mit Quintett . . .	1	20
— Op. 27. Im einsamen Fischerkahn, Barcarole mit Pianoforte . . .	1	20
— Dasselbe mit Quintett . . . n.	1	25
Roth, Ph., Op. 10. Elegie mit Pfte.	1	—
— Op. 11. Wach auf, du goldnes Morgenroth! (Curschmann), m. P.	1	—
Schubert, Franz, Op. 94. III. Moment musical (E. Gock), mit Pfte. . .	—	75
— Dasselbe mit kl. Orchester . . . netto	1	25
Schultz, Aug., Elementar-Violoncellschule. Eine neue rationelle Lehrmethode f. d. Unterricht im Violoncellspiel. 4 Hefte à n.	1	50
— Dasselbe compl. in einem Bande . . .	4	—
— Tonleiter-Übungen zum täglichen Gebrauch u. pract. Anleitung für den Daunenaufsatz . . .	—	75
Seidemann, Frz., Op. 11. Die Thräne, Andante religioso, mit Pianof.	1	—
— Dasselbe mit Orchesterbegleitung, n.	1	50
Tietz, Heinr., Pract. Lehrgang f. den ersten Unterricht im Violoncellspiel. 280 folgerichtige u. fortschreitende Übungsstücke in allen Tonarten mit Begleitung eines zweiten Violoncello. 3 Hefte . . . à n.	1	50
Voigt, F. W., Op. 75. Nocturno f. Cello und Clarinette mit Orch., n.	2	—
— Dasselbe mit Pianoforte . . .	1	50

## Contra-Bass.

Bullerjahn, R., Op. 53. Etwas für die Aelteste, Conc. Polka, m. Orch., n.	2	—
— Dasselbe mit Pianoforte . . .	1	25
Eisengrüber, J., Variationen über ein beliebtes Tyroler Thema, mit Orchester . . . n.	3	—
— Dasselbe mit Pianoforte . . .	2	—
Gock, E., Op. 24. Romanze (Andante cantabile) mit Pianoforte . . .	1	—
— Dasselbe mit Orchester . . . netto	2	—
Kling, H., Leichtfassl. prakt. Schule, n.	1	50
Slama, Étuden in allen Dur- u. Moll-Tonarten. 2 Hefte . . . à n.	2	—
Wolf, C. G., Orches'erstudien, compl. n.	8	—

## Flöte.

M. S.

Barge, W., Orchesterstud. 7 Hefte. à n.	2	25
Carl, M., Försters Töchterlein. Wald-Idyll, mit Begl. von 4 Waldh. oder 2 Waldh. u. 2 Posaunen (oder Fagotts) . . . netto	1	50
Fourmont, O., In trautem Hain, Concert-Polka brill. f. Piccoloflöte mit Orchester . . . netto	2	—
— Dasselbe mit Pianoforte . . .	1	25
Hugot, A., 25 grosse Übungsstücke, n.	1	—
Hugot & Wunderlich, Flötenschule, n.	1	50
Kling, H., Die beiden kleinen Finken, Concert-Polka für 2 Piccolo-Flöten (auch mit 1 Piccolo ausführbar), mit Orchester, n.	2	50
— Dasselbe mit Quartett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	1	50
— L'Etoile d'or (Der goldene Stern), Concert-Polka, mit Orch. . .	2	50
— Dasselbe mit Quartett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	1	25
— Romanze mit Pianoforte . . .	1	—
— Dasselbe mit Streichquintett netto	1	25
— Nachtigall u. Drossel, Concert-Polka f. 1 od. 2 Piccoloflöt. u. Orch., n.	2	50
— Dasselbe mit Streichquintett, netto	1	50
— Dasselbe mit Pianoforte . . .	2	—
— Leichtfassliche praktische Schule, n.	1	25
Langey, O., Op. 49. Gondolier und Nachtigall, Barcarole f. Flöte und Cornet oder Tromba in A mit Orchester . . . netto	2	50
Popp, W., Op. 370. Der Schweizerba und sein Deandl! Brill. Alpen-Duet für Flöte und Cornet à pistons mit Orchester . . .	3	—
— Dasselbe mit Pianoforte . . .	2	—
— Op. 393. Philomelen's Klage, Idyll. Tongemälde mit Pianoforte . . .	1	50
— Dasselbe mit Streichquintett . . .	2	—
Ritter, R., 12 grosse Etüden . . . n.	2	—
Rüdiger, Gust., Op. 8. Introduction et Variat. brillantes m. Orch., n.	2	50
Schwer, H., Die Goldamsel, Polka brill. f. Flauto piccolo, m. Orchest., n.	2	—
— Dasselbe mit Pianoforte . . .	1	20
Solobuch, Concertstücke etc. als Vortragstudium . . . n.	2	50

## Oboe.

Carl, M., Klein u. gross, Humoreske f. Oboe u. Fagott m. Orchest., n.	2	—
Ferling, W., Studien . . . n.	1	50
— 48 Etüden . . .	2	—
Gumbert, Fr., Orchesterstud. 3 Hefte, à n.	1	50
Kling, H., Leichtfassl. prakt. Schule, n.	1	25
Köhler, O., Nocturne, mit Quintettbegleitung . . . n.	1	50
— Dasselbe mit Pianoforte . . .	1	50

## Clarinete.

Bach, J. S., Adagio (arrang. v. J. Sobek) mit Quintett . . . n.	1	50
— Dasselbe mit Pianoforte . . .	1	25
Hering, Fr., Op. 62. Variat. m. Piano	2	—
Kling, H., Romanze mit Pianoforte . . .	1	—
— Dasselbe mit Streichquintett netto	1	25
— Leichtfassliche praktische Schule, n.	1	25
Lieder-Album, 2 Hefte, m. Orchest., à n.	2	—
Ritter, R., Fantasien über:		
1. Ach wie ist's möglich dann.		
2. Lang, lang ist's her.		
— mit Quintettbegleitung zus. n.	2	—
— Dieselben mit Pianoforte . . . à	1	50
— Op. 13. Romanze appassionata, mit Quartett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	1	—
— Op. 15. Concert-Fantasie (Carl Baermann gewid.), m. Orch. n.	4	—
— Dasselbe mit Quintett . . .	2	—
— Dasselbe mit Pianoforte . . .	2	50
Sobek, Joh., Concert-Arie m. Pfte.	1	50
— Dasselbe mit Orchester . . . netto	2	50
— Grosse Fantasie aus „Die weisse Dame“ mit Orchester, netto	3	—
— Dasselbe mit Pianoforte . . .	2	25
Solobuch, Concertstücke etc. als Vortragstudium . . . n.	2	50
Voigt, F. W., Op. 75. Nocturno für Clarinete u. Waldhorn (oder Violoncello) mit Orchester, n.	2	—
— Dasselbe mit Pianoforte . . .	1	50